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BY DR. VOGEL,
ARCHAEOLOGICAL SURVEYOR, PANJAB.

Illustrated by 6 double-page plates.

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RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

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IRON WORK.

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W. GRIGGS,
Hanover Street, Peckham,
London, S.E.

The Journal of Indian Art and Industry.

THE JAHAZI MAHAL AT SHUJABAD.

By Dr. VOGEL, Archaeological Surveyor, Panjab.

Shujabad is situated some twenty-five miles south of Multan on the way to Bahawalpur. The town is chiefly built of brick, and is surrounded by a wall with four gates. A broad bazar runs from the Multani gate on the north to the Rashid Shah gate on the south, and is crossed at right angles by another straight bazar running from the Mori Mori gate on the east to the Chautaka gate on the west. The city was founded in A.D. 1750 by Nawab Shuja' Khan, who built the present walls in 1767 and 1772. The town was a favourite residence of the Nawab and great pains were taken by him to induce Hindus of wealth to live and trade in it. Under his son Nawab Muzaffar Khan the prosperity of the town was still further advanced. Besides eight large houses, one for each of his sons, this Nawab built at considerable cost the Mubarak Mahal, the Samman Burj and the Jahaz Mahal.[1]

The Jahaz(i) Mahal or Ship Palace, situated close to the Multani Gate and now used as office of the Tahsildar is neither of great age nor of architectural importance, but borrows its chief interest from its ceiling and wall decoration and from the name of its founder, the last Nawab of Multan. Its dimensions would hardly justify its designation; its ground plan is regular and of great simplicity, having in its middle an octagonal room, the centre of which was once occupied by a marble fountain which disappeared after the building had ceased to be a nobleman's mansion.[2] At present a considerable portion of the room is filled by a square platform with a wooden railing, used by the Tahsildar when holding his court. The central room is surrounded by four oblong octangular chambers alternating with four small apartments of irregular shape, which correspond by corridors with the main room, the whole forming a square of sixty by sixty feet.

In the middle of each of the four outer walls is a doorway. The main entrance from the south is surmounted by a heavy balcony. On the east and west sides the doorways consist of three scallopped arches supported by double pillars of carved woodwork, protected outside by a curious curvilinear wooden weathering, as is also found on the two other sides of the building. The windows are square and filled with well-carved wooden screens.

Originally the house had a second storey consisting of only one room, which being considered unsafe, was removed some eight years ago. The two above mentioned buildings—Mubarak Mahal (the Blessed Palace) and Musamman Burj (the octagonal tower) have likewise disappeared. The Hammam (Turkish bath) is now used as a store-room and has lost the splendour which perhaps it once possessed. In a detached building (now used as a hospital) some frescoes are found similar to those in the palace itself.

The most puzzling point about the Jahazi Mahal is certainly its name. Tradition—it is true—accounts for it by asserting that the palace was built after the fashion of a ship.[3] But without the help of an Oriental imagination it will be impossible to find in its appearance a justification for its interpretation. Some local authorities on the other hand assert that *jahazi* is merely a corruption of *hijazi*. This indeed would seem more plausible, considering the great resemblance of the two words, especially when written in the Persian character, but for the testimony of one of the surviving descendants of the founder, who assured me that Jahazi Mahal is the correct form. Anyhow, the name was evidently intended to indicate the occasion on which the edifice was erected, namely, the safe return from a pilgrimage to the holy cities of Mecca and Medina.

The year of its foundation is contained in the three following Persian chronograms, inscribed over the entrance to the central room from the east:—

[1] E. D. Maclagan, *Gazetteer of the Multan District*, Lahore, 1902, p. 365 sq.

[2] A beautiful marble floor, which existed in one of the halls (probably the central one) has been used to decorate the Multan Subscription Library.—Multan Gazetteer.

[3] Arabo-Persian *jahaz* means "ship"; the adjective *jahazi* "navalis," and used as a noun "sailor." It is curious that the term *jahaz(i) mahal* is found elsewhere in India, *e.g.*, at Bundi (Rajputana) and at Mahrauli near Delhi. At Hissar (Panjab) there is a Jahaz garh (Ship fort), but here the name is supposed to be a corruption of "George," the fort having at one time been occupied by the Irish raja George Thomas!

الحمد لله

مظفر طالعی نواب والا — چو این رنگین عمارت کرد برپا

خطاب آمد ز لطفِ حق تبارک — زهی خورم محل جای مبارک

سنه ۱۲۲۳ هجری

RIGHT.

افوض امری الی الله

زهی غریب محل جلوه گاهِ زینت و زین — بنای حضرت نواب حامی الحرمین

خرد بسال بنائش چو دُرِ معنی سفت — عجب عمارت دلکش بنای زیبا گفت

سنه ۱۲۲۲ هجری

CENTRE.

حسبی الله

مظفر لوا سرور بحره هند — که در سایه حق تبارک بود

عمارت بنا کرد گفتش فلک — دل آرا عمارت مبارک بود

سنه ۱۲۲۳ هجری

LEFT.

Praise be to God!

When the exalted Nawab, of victorious fortune, erected this ornamented building, the message came from the kind God (blessed is He!): "How happy a palace, how blessed a place!"

I give up my cause to God.

What a marvellous palace, a world of ornament and decoration, the building of the noble Nawab, the pilgrim to the two holy cities. In the year of its building, the Intellect, when it bored the pearl of meaning, said: "A wonderful and charming structure, a beautiful building!"

God is sufficient to me.

The fortunate chief of victorious banner—may he be under the banner of God (blessed is He!)—erected the building and the sky said to him: "Blessed be the charming building!"

The date resulting from the chronograms, also expressed in figures, is A.H. 1223, corresponding with A.D. 1808. Passing on to the opposite western room, one finds its walls decorated with curious pictures of cities and palatial buildings, painted on sunk panels of different sizes and shapes, the raised corners of which are mostly filled with floral ornament. These frescoes unhappily have suffered much from the periodical whitewashing, which at places has entirely covered the painting. The colours, moreover, have undoubtedly lost much of their original brightness. This mural decoration, certainly the most interesting part of the building, contains also a reminiscence of Muzaffar Khan's pious achievement; they are said to represent the places which the noble pilgrim visited on his journey. Whether they really give a faithful picture of the Arabian cities may very well be doubted: even the *Ka'bah* will be sought in vain. But with their stately white mosques and palaces, their graceful pavilions surrounded by trees of various forms and foliage against a background of towering, reddish rocks, they certainly suggested something strange and fascinating, something unknown in the land of the five rivers and might vaguely remind the old Nawab of the wonders seen in the holy land.

The total absence of living beings to animate these scenes lends them an air of strange desolation and melancholy, suggesting that spell-bound city of the Arabian Nights, the inhabitants of which were all turned to stone. But this feature proves that Nawab Muzaffar Khan was a strict Muhammadan and, unlike many more exalted rulers of India, did not suffer any infringement of the law of Islam, which forbids the representation of living beings.

Still more attractive to the Western eye are the purely decorative paintings of scrolls, flowers and foliage which fill the spandrels and borders, exhibiting designs of great elegance, painted in uncommonly fresh and pleasing colours. It is especially noteworthy how devoid these frescoes are of that gaudiness and harshness which often disfigures mural decoration in India. On their plain white background these delicately-tinged flowers present an air of charming simplicity and resemblance: qualities the more striking in a period of artistic degradation and tasteless ostentation. The ceilings are of a type not uncommon in the Panjab, consisting of small pieces of wood arranged in geometrical designs and alternating with painted ornament and small mirrors of various shapes.

Except for its decoration the Jahazi Mahal would perhaps appeal but little to our curiosity, were it not that its founder had been one of the most prominent men in the Panjab shortly before the establishment of British rule in that province.

Muzaffar Khan[1] was the son of Shuja' Khan Sadozai, who had been appointed to the governorship of Multan by his kinsman the famous Ahmad Shah Durani. The period of Shuja''s rule was a constant struggle for supremacy with different rivals and with the rising power of the Sikhs. Finally the latter drove him out of his city and the Nawab died in exile at Bahawalpur in 1774.

His son Muzaffar (the conqueror), after repeated fruitless attempts to recover his hereditary dignity, succeeded at last in expelling the Sikhs from Multan with the powerful help of Timur Shah, king of Kabul, who appointed him governor with the title of Nawab Rukn-ud-daulah (pillar of the State). This happened in 1779 and from that year till his tragic death in 1818 he maintained himself against his manifold enemies.

Notwithstanding the external difficulties which beset him, he showed himself a capable ruler, devoting his energies not only to the defence of the province entrusted to his care, but also to developing its resources by promoting irrigation and by a frugal and wise administration. In 1790 he visited Kabul, where he stayed two years and was confirmed in his governorship when Shah-raman succeeded Timur on the Afghan throne. The bitterest enemy of Muzaffar was Abd-ul-samad, a Badozai chief who at one time had been appointed governor by Shah-zaman, and who did all he could to injure the Nawab at the courts of Kabul and Lahore. But a more formidable adversary arose in the person of Ranjit Singh, who had united the scattered forces of the Sikhs in his

[1] The following historical account has been drawn from the *Multan Gazetteer*, Muhammad Latif's *History of the Punjab*, Prinsep's *Ranjit Singh*, and Lepel Griffin's *Panjab Chiefs*.

strong hand, and after establishing himself in Lahore, the capital of the Panjab (1799), constantly and irresistibly extended his dominions over the province.

In 1802 the Maharaja directed for the first time the army of the Khalsa against Multan, but the Nawab meeting him thirty miles from the city induced him to retire after receipt of a large tribute. A second expedition in 1805 had the same result. But in the next year, on the instigation of the Nawab's old enemy Abd-ul-samad, the Maharaja occupied a portion of the Multan territory and laid siege to the city. In April part of the town was occupied by the Sikhs, but the fort withstood their attacks successfully. Ranjit Singh, not wishing to enter on a prolonged siege, for which he was not prepared, withdrew his armies.

In the period of comparative tranquillity which ensued, he took the opportunity of performing the pilgrimage prescribed by the Quran, of which the Jahazi Mahal is the lasting memorial. But even on this pious journey he did not find the rest he so much needed, for gangs of robbers, attracted by the splendour of his cavalcade, threatened to attack and were only bought off with great difficulty. He returned after an absence of fourteen months. A few miles south of Shujabad is an old garden called Mubarak Bagh from the fact that here the inhabitants of the town went to meet and congratulate the Nawab on his arrival.

In December 1807, Elphinstone's Embassy to Kabul had passed through Multan, where it had been received by the Nawab's eldest son Sarfaraz Khan,[1] who took his father's place during the time of his absence. It is said that on the return of the distinguished ambassador from Kabul he was approached by Muzaffar Khan.

In fact, the aspect of affairs in the north of India had altered in a mode not favourable for the Nawab's interests. Ranjit Singh, successful in almost all his military undertakings, had established himself as supreme ruler of the Panjab and was recognized as such in the treaty concluded with the British Government in 1809, in which the Sutlej was declared the boundary between the dominions of both contracting parties. The year of the treaty was singularly auspicious to the Sikh ruler, as it saw him in possession of the strong hill-fort of Kangra and of the important town of Gujrat. Shortly afterwards Shuj'-ul-mulk, king of Kabul, was expelled from his state and in February 1810 he was obliged to seek refuge in the territories of the Maharaja.

This offered the latter a fair pretext to renew his attempts on Multan, as this place was nominally a dependency of Kabul. On 20th February the army of the Khalsa appeared before the walls and next day took possession of the city. Muzaffar Khan having refused to pay a tribute of three lakhs of rupees, Ranjit Singh demanded from him the surrender of the Fort in the name of Shah Shuja' his overlord. But the Nawab, penetrating the true intention of his wily opponent, refused. Now every preparation was made by the besiegers to carry on the siege vigorously and the Sikh artillery was set at work. But the garrison offered so resolute a resistance that after a siege of two months, having lost many of his officers and men, the Maharaja was compelled to grant terms, and retired on receiving payment of a lakh and 80,000 rupees.

The next few years were passed in conflicts with minor opponents, such as the Nawab of Bahawalpur who had assisted the Sikhs in the course of their last assault. Of the final struggle which ended in Muzaffar Khan's death, the following lively account is given by Lepel H. Griffin:[2] "In February 1816 an irregular attack was made upon Multan by the Sikhs. A strong force had been sent to Bahawalpur and Multan to collect the tribute, and there being some delay in Muzaffar Khan's payment, Phula Singh Akali, mad and drunk with bhang, led a storming party of fanatics like himself against the town, and with such impetuosity did they make the attack that they gained possession of some of the outworks of the citadel. But Fakir Aziz-ud-din[3] made due apologies; the Nawab paid his tribute quicker than he would otherwise have done, and the Sikh army proceeded towards Mankera. In 1817 a Sikh army under Diwan Chand marched against Multan and attacked the fort, but was repulsed and retired on payment of ten thousand rupees. These attacks, however, were not made in earnest. The Maharaja was collecting his strength for a great effort, and he had sworn that Multan, which had so often defied him, should yet be his. During the cold weather of 1817 he was collecting supplies and men from all quarters, and in January 1818 an army of 25,000 men under the nominal command of Prince Kharrak Singh, but in reality commanded by Misr Diwan Chand, marched from Lahore. On the way to Multan the forts of Khangarh and Muzaffargarh were taken; the city was invested and captured early in February, and the bombardment of the fort commenced. The Nawab had a garrison of only 2000 men, and the citadel was not provisioned for a siege, but he made a defence the like of which the Sikhs had never before seen. Till the second of June the bombardment went on, and two large breaches had been made in the walls, for the great Bhangi gun,[4] the "Zam-Zam" of Ahmad Shah Durani, had been brought from Lahore and had been four times fired with effect. More than one

[1] Of this curious reception an account is found in Elphinstone's *Kaubul* quoted in the *Multan Gazetteer*, p. 50.

[2] *Panjab Chiefs* (Lahore, 1865), p. 485 sqq.

[3] Faqir Aziz-ud-din and his brother Nur-ud-din, though Muhammadans, had great influence at the Sikh court.

[4] The historical gun of Lahore, now placed in front of the Central Museum, has acquired a wide notoriety since it played a part in Rudyard Kipling's last novel, "Kim."

assault was made by the Sikhs, but they were repulsed, on one occasion with the loss of 1800 men. The gates were blown in, but the garrison raised behind them mounds of earth on which they fought hand to hand with the Sikhs. The defenders of the fort were at last reduced to two or three hundred fighting men, most of them of the tribe or family of Muzaffar Khan. The rest had either been killed or had gone over to the enemy, for they had been heavily bribed to desert their master, and many of them were unable to resist the temptation. At length, on the 2nd June, an Akali, by name Sadhu Singh, determined to surpass what Phula Singh had done in 1816, rushed with a few desperate followers into an outwork of the fort and, taking the Afghans by surprise, captured it. The Sikh forces, seeing this success, advanced to the assault and mounted the breach at the Khizzi Gate. Here the old Nawab, with his eight sons and all that remained of the garrison, stood sword in hand, resolved to fight to the death. So many fell beneath the keen Afghan swords, that the Sikhs drew back and opened fire on the little party with their matchlocks. 'Come on, like men,' shouted the Afghans,' 'and let us fall in fair fight," but this was an invitation the Sikhs did not care to accept. There died the white-bearded Muzaffar Khan, scorning to accept quarter, and there died five of his sons. Zulfakar Khan, his second son, was also wounded severely in the face, and the two others accepted quarter and were saved."

The remains of the champion of Islam were buried near the spot where he fell at the entrance of the ancient shrine of Baha-ul-haq, the renowned saint of Multan. The plain grave, after the local fashion, is covered with a *tabut* of earth faced with blue and white Multan tiles. It bears this fine epitaph in Persian :

شجاع وابن الشجاع و حاجی - امیر ملتان زہی مظفر
بروز میداں بہ تیغ بازو - چہ حملہ آورد چوں غضنفر
چو سرخرو شد بسوئے جنت - بگفت رضواں بیا مظفر
سنہ ۱۲۳۳ ہجری

of which the following is a translation :[1]

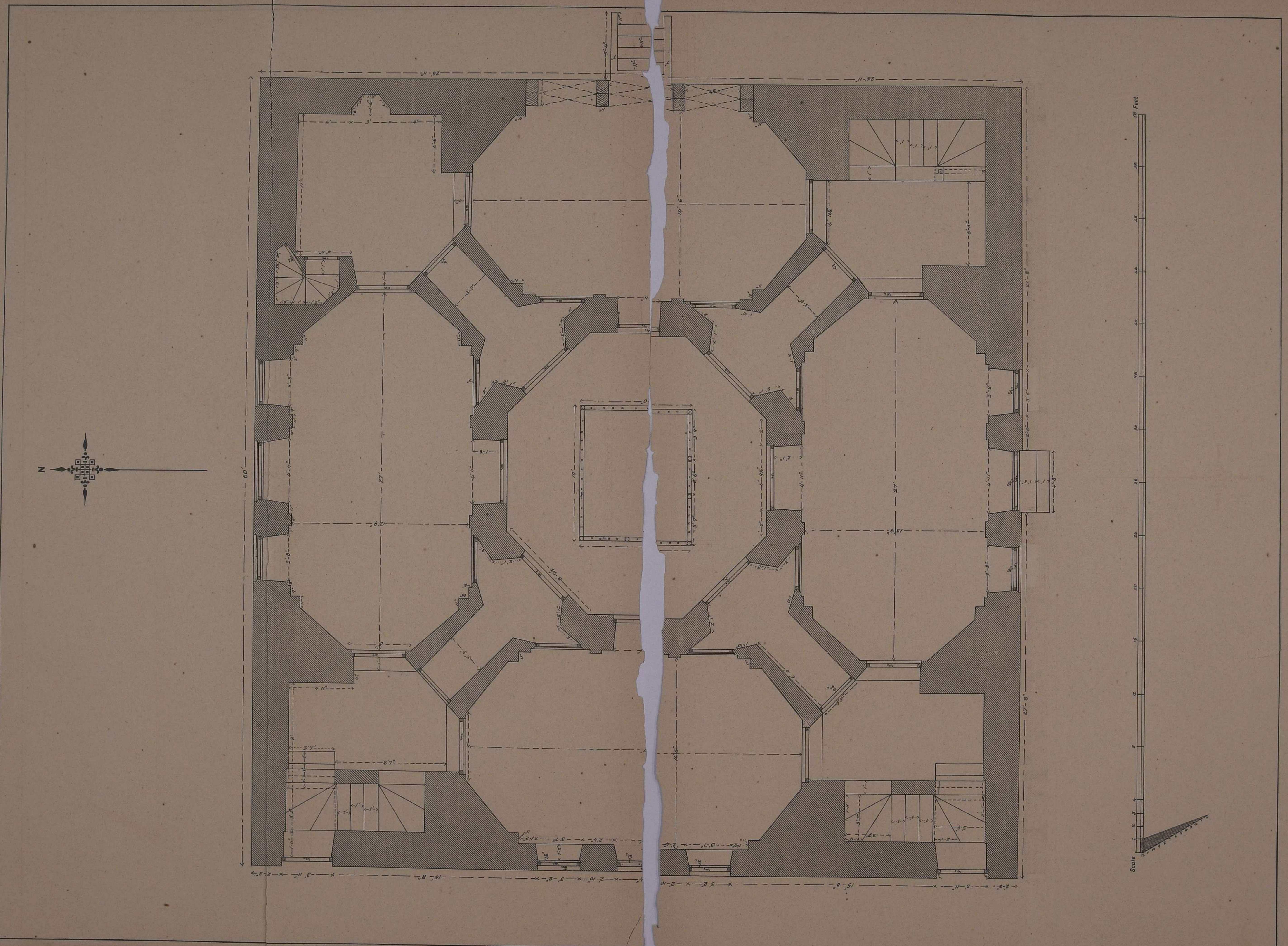
The brave, son of the brave, and Haji
Amir of Multan, O brave Muzaffar.
In the day of battle—with arm and sword—
How lion-like was his onslaught,
When, with face aflame, he set out for Paradise,
The porter of Heaven's gate cried : "Come, O Muzaffar!"
A.H. 1233=A.D. 1818.

[1] E. D. Maclagan, C.S., *Gazetteer of the Multan District*, Lahore, 1902, p. 340.

LIST OF ILLUSTRATIONS.

The Jahazi Mahal at Shujabad.—46. Plan. 47. Details, West Wall. 48, 49, 50. Details, East Wall. 51. Details, South Wall.

On titles of Plates 46, 48, and 49 read "Jahazi" in place of "Zahazi."



46.—The Zahazi Mahal at Shujabad.

48.—The Zahaz[illegible]al at Shujabad.

Detai[illegible] Wall.

49.—The Zahamal at Shujabad.

Detail Wall.

50.—The Jahazi Mahal at Shujabad.
Details, East Wall.

51.—The Jahazat Shujabad.

Detail II.

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Special interest attaches to this MS., as it formerly belonged to the Harleian Library, and of the suits of armour therein figured some of the finest are still in existence. Of these the following may be mentioned:—Earl of Pembroke, K.G., now at Wilton; George, Earl of Cumberland, at Hothfield; Sir Christopher Hatton, purchased from the Spitzer collection for £2080; Sir Henry Lee, K.G., Master of the Armoury to Queen Elizabeth and James I., now in the hall of the Armourers' and Braziers' Company; the Earl of Worcester, in the Tower of London.

Although armour in England was, at the time referred to, fast disappearing from use, the suits shown in the work were all of a high class of workmanship and remarkable for their excellence, no less than interesting as the personal and intimate panoply of some of the brightest stars of the golden age of Elizabeth.

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After the work was commenced, it was found that a large and important collection of photographs in the Imperial Museum at Calcutta was also available, but their introduction has caused delay in issuing the first part. Parts II and III will follow in rapid succession, as the plates have been very nearly all selected and printed.

Part I contains 170 plates, of which 26 illustrate the Bharhut Stûpa; 19, the Sânchi Stûpas; 6, the Sârnâth remains; and 83, the many interesting Gandhâra or Græco-Buddhist sculptures found around Peshâwar. There are, besides, illustrations of Aśoka inscriptions, Bhâjâ Cave Temples, Mathura sculptures, &c. The letterpress refers to all published sources of information respecting the different groups of remains, sculptures, &c.

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EXTRACTS FROM PRESS NOTICES.

"One of the most sumptuous specimens of colour printing ever produced is the *Journal of Indian Art and Industry* (Messrs. W. Griggs and Sons, Peckham, S.E.). It consists of facsimiles of some of the most valuable volumes in the Royal Library at Windsor Castle. Among them is the Koran. Each is reproduced with its artistic eccentricities, and the whole forms a volume of rare beauty and interest."—*Echo*, London, 4 Sept., 1893.

"The latest issue of the *Journal of Indian Art and Industry* (W. Griggs, Elm House, Hanover Street, Peckham, London) is devoted to Persian and Indian Bookbindings. The explanatory paper is written by Surgeon Lieut.-Colonel Thomas Holbein Hendley, C.I.E., who says the best specimens of bookbinding that are now made in India come from Ulwar, and are doubtless of Persian origin. There are thirteen page-plates of bindings produced with all the care for which Mr. Griggs has established his reputation. Seven of these are from "The Royal and Historical Bindings from the Royal Library, Windsor Castle"; three are from "Memorials of the Jeypore Exhibition"; and three from "Ulwar and its Art Treasures"—*English Mail.*

"Lovers of artistic bookbinding, and, indeed, art amateurs generally, have just had brought within their reach some superb illustrations of the handiwork of Persian and Indian craftsmen. No. 43 of the remarkably cheap and sumptuously-printed *Journal of Indian Art and Industry* contains no less than 13 large quarto-sized chromo-lithographic reproductions of binding and illuminations of the best Persian and Indian periods, the originals of these superb illustrations being among the most cherished examples of the Royal Library, Windsor Castle, the Jeypore Museum, and the Ulwar Art Treasures. The taste of the Persian and Indian craftsman in colour and design seems still quite unapproachable; the examples before us seem to point to ages of evolution and progressive culture to account for their consummate beauty and simplicity. Such examples of what the older civilisations have to give us should be in every art school in the kingdom. The work is printed in a luxurious style by Mr. W. Griggs, Elm House, Hanover Street, Peckham, and published under the patronage of the Indian Government. The present part is priced 2/–, an unaccountably low figure for such a repository of Oriental classicism. Had we a Grolier Club in London such work as this would create a passion among book-buyers and reform the present fashion of casing our books."—*Bayswater Chronicle*, 26 Aug., 1893.

LONDON:

W. GRIGGS & SONS. Ld., Elm House, Hanover Street, Peckham, S.E.